# UNIVERSAL LIBRARY ABYLLIAN ANNUERSAL ANNUERSAL ANNUERSAL ANNUERSAL

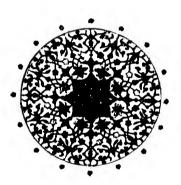
Will be with the second of the

# Osmania University Library

Call No. 89/.5 Accession No 22.568

Author Belon Ellabeth Culis
Title

This book should be returned on or before the date last marked below



# THE LAMENT OF BABA TAHIR

BEING THE

## RUBĀ'IYĀT OF BĀBĀ TĀHIR, HAMADĀNĪ ('URYĀN)

THE PERSIAN TEXT EDITED, ANNOTATED AND TRANSLATED BY

### EDWARD HERON-ALLEN

AND RENDERED INTO ENGLISH VERSE BY

#### ELIZABETH CURTIS BRENTON

LONDON
BERNARD QUARITCH
15, PICCADILLY, W

1902

## LONDON

PRINTED BY GILBERT AND RIVINGTON, LTD ST JOHN'S HOUSE, CLERKENWELL

# TABLE OF CONTENTS.

	,
Introduction	VI
THE LAMENT OF BABA TAHIR, rendered into English verse by Elizabeth Curtis Brenton	1
THE RUBĀ'IYĀT of Bābā Tāhir Hamadāni ('Uryān) The original dialectal text, with the Persian equivalents,	
and notes	17
PROSE TRANSLATION of the foregoing text	65





To write an introduction to the poems, and to endeavour to give information about the life of an author of whom the only thing that can be said with perfect accuracy is that practically nothing is known of him, suggests the brick-making industry as practised by the Jews in Egypt. Though the rubā'nyāt of Bābā Ṭāhir are chaunted and recited to the present day all over Persia, to the accompaniment of the three-stringed viol or lute, known as the Sih-tār ("Three-strings"), and few collections of poems have been published in that country (or indeed in the Persian language), since the introduction of the lithographic press, that do not contain some specimens of his quatrains, concerning the poet himself few precise details, biographical or otherwise, have yet come to light.

The only published attempt to lift the veil of mystery that shrouds the personality of Bābā Ṭāhir is to be found in the Majma'u 'l-fuṣahā of Rizā-Qulī Khān

(Ţihrān A.H. 1295, vol. i., p. 326), where, by way of introduction to ten rubā'ıyāt of Bābā Ṭāhir, the compiler expresses himself as follows:—

"Ṭāhir, 'Uryān, Hamadānī. His name was Bābā Ṭāhir. He was one of the most eminent mystics of his era. The opinion expressed by some writers that he was contemporary with the Seljuq Sultans is erroneous. He was one of the earliest of the Shaikhs, and lived under the Daylemite dynasty. He flourished about A.H. 410 (در سنام), and died before 'Unsurī, Firdawsī, or any of their contemporaries. He is the author of rubā'iyāt of great excellence in the ancient language (مدر سردان), which are still extant. It is also said that there are extant treatises by him, and that scholars have composed commentaries upon them."

<sup>\*</sup> Vide E G. Browne, "Some Notes on the Poetry of the Persian Dialects," in the Journal of the Royal Asiatic Society, October, 1895

state from whence he gathered this information, though in the later work he cites twenty-four of the rubā'iyāt of Bābā Ṭāhir. This date (A.H. 410), if it could be relied upon (which, as would appear from the succeeding note, seems to be the case), would make our poet a contemporary of Firdawsī and an immediate precursor of 'Omar Khayyām.

Mr. E. G. Browne, to whom I am indebted for most valuable assistance in the preparation of this volume, adds the following very important and hitherto unpublished information to the above:—

"I have come across mention of Bābā Ṭāhir in a unique history of the Seljuqs, of which the one known MS. is in the Schefer Collection in Paris (vide note, p. x11.). This history is called 'Rāhatu's-Sudūr wa The Comfort of ' راحة الصدور و آنة الشرور) ' Āyatu's-Surūr Breasts and Signal of Gladness'), and is by Najmu'd-Din Abū Bakr Muhammad bin 'Alī bin Sulaymān bin Muhammad bin Ahmad bin al-Husayn bin Hamat ar-Rāwandī, who wrote it for the Seljuq ruler Abu'l-Fath Kay-Khusraw bın 'Alā'u 'd-Dawla 'Izzu 'd-Din Qılıı Arslan bin Mas'ud bin Qılıı Arslan bin Sulayman. The book was written in A.H. 599 or 600 (A.D. 1202-1203), and the MS. itself is dated A.H. 635 (A.D. 1237-8), so its evidence is old and var able. It is there stated that when Tughril Beg the 5 Juq (who reigned A.D. 1037-1063) visited Hamadan, he s.w Baba

Tāhir, who gave him good advice, his blessing, and the ring-like broken-off top of his الرق (or jug for performing ablutions), which the Sultan highly prized as the memento of a holy man, and used to wear as a ring on his finger on occasions of battle, &c. I regard this old and authentic evidence as proving conclusively that Bābā Ṭāhir flourished about the middle of the eleventh century of our era, and that he was a man of some notoriety as a جذرب, a crazy saint. It is satisfactory to find the early date given by Rizā-Qulī Khān confirmed in this way."

This passage remains therefore, for the present, the most precise authority at our service for the chronology of the author under consideration.

Neither of the collections of poems lithographed at Bombay in A.H. 1297 (A.D. 1879-80) and A.H. 1308 (A.D. 1890-91), and at Ţihrān in A.H. 1274 (A.D. 1857-8), nor the Munājāt of the Khwāja 'Abdu'llāh Ansārī, lithographed at Bombay in A.H. 1301 (A.D. 1882-3), prefix any introduction to the specimens they give of Bābā Ṭāhir's quatrains; but in the Ātash Kadah of Luṭf 'Alī Beg Āzar [Bombay A.H. 1277 (A.D. 1860-61), p. 247] twenty-five rubā'iyāt of Bābā Ṭāhir are introduced by the following note, under the rubric at a selection of Persian 'Irāk," i.e. Media:—

"'Uryān, whose name is Bābā Ṭāhir, is a mad-man from Hamadān (همدان); he is a learned man, knowing

all things (همد المست ال

The particular two-beyt metre referred to is not the common rubā'ī metre, though the Persians themselves always refer to the quatrains of Bābā Ṭāhir as rubā'iyāt. The metre in which these quatrains are written might properly be described as a simple variety of hazay "the curtailed hexameter Hazaj." The metre is as follows:—

## U \_ \_ \_ I U \_ \_ \_ I U \_ \_

The earliest MS. that I have seen of these quatrains is one in my own collection, dating only from the end

<sup>\*</sup> I have retained in this place the term Raji for the reason that it transliterates the Persian, but I am indebted to Mr E. G Browne for the following note "If the reading is right it must mean 'in the language of one who prays' (a petition, from 'prayer,' or 'hope'), or if you can find the reading "(razi) it might be 'in the dialect of Rey,' but there is no 'Raji dialect' that I ever heard of "M Huart adopts the reading "en dialecte de Réi" It will be seen on reference to the text that the z(j) and the z(j) are interchangeable in this dialect

of the 18th century and containing 27 quatrains, and the only other to which I have had access is one in the Bibliothèque Nationale in Paris (which bears the stamp "Acquisition Schefer No. 9655"),\* which is a collection of 174 rubā'ıyāt written in ordinary modern Persian, in an ordinary modern nīm-shikasta handwriting, by one 'Alī ibn Abī Tālib Bakhsh 'Alī Qarābāghī, in the year A.H. 1260 (A.D. 1844). This contains a prose preface of three and a half pages, but this preface is entirely devoted to praise of the poem itself, which is, to the writer, "such a book that it is the very pupil of the eyes of the clear-sighted, and a fair copy of it is the salt on the table of delicacy of meanings"—and so on ad infinitum, together with fulsome and exaggerated compliments to the reigning Shāh of the Kājār dynasty. The MS. ends abruptly and is apparently unfinished, but it would appear that this was intentional, as the compiler ends his preface with a statement that he has collected all the rubā'iyāt of Bābā Tāhir that have come to light down to A H. 1260 and that he (ماریخ حال که هرار و دوست و شصت هجری) proposes to add any others that he may find, expressing at the same time a hope that the supervising reader will also "show favour, in the event of discovering

<sup>\*</sup> These Schefer MSS are included in the "Supplément Persan," nos 1303—1578

omissions, with the pen of completion." There is not in this preface a word of historical or biographical information about the author. Mr. Browne tells me that there are six leaves of Bābā Ṭāhir's rubā'iyāt in a MS. at Berlin (Pertsch's Catalogue, p. 727, no. 697). I have not been able to consult this MS.; but Herr Stern of the Konigliche Bibliothek informs me that it contains fifty-six rubā'iyāt, without any preface or introduction, and though undated, appears to have been written about 1820. It is therefore of no greater importance than the texts at our disposal.

M. Clément Huart, in his introductory essay to "Les Quatrains de Bābā Ṭāhir 'Uryān en Pehlevi Musulman,"\* states that he infers from a passage in the Nuzhatu 'l-Qulūb of Ḥamdu 'llāh Mustawfi, who died in A.H. 750 (A.D 1349), that this author flourished before that date. The passage referred to is to the effect that the tomb of Bābā Ṭāhir was, ten years prior to that date (i.e. in A.D. 1329), highly honoured at Hamadān. He also tells us, on the authority of Comte de Gobineau's "Trois ans en Asie" (p. 344), that Bābā Ṭāhir is now regarded in Persia as one of the saints of the Ahl-1-Ḥaqq or Nusayrī sect, and that his sister, Bībī Fātimah, is equally venerated by this community.

<sup>\*</sup> Journal Assatique (Paris), ser viii., vol vi , no 3, November-December, 1885

All that we can safely state is that he was a "crazy saint," a dervish, or religiously inspired beggar, from his popular name 'Uryān (عربان), "The Naked," in which condition he doubtless roamed the streets of Hamadan, the especially protected of God and the Prophet, the prefix Bābā indicating the dervish, or kalandar condition, rather than prominence among the Sufi sect. M. Blochet calls my attention to an Arabic MS. in the Bibliothèque Nationale (No. 1903), by an anonymous author, dated A.H. 890 (A.D. 1485), containing at pp. 74-100 a treatise upon the sentences of Bābā Tāhir Hamadani. According to the opening lines of this treatise (after the invocation), it was written at the request of a Sūfī named Abu 'l-Baqā al-Aḥmadī; the aphorisms are typically Sufistic of a mild type, and are quite possibly the "treatises" referred to in his introduction by Rizā-Qulī Khān (vide supra).

To the above information may usefully be added the following, which is a translation of an account gathered for me from a native scholar by Captain Charles Kemball, His Majesty's Resident at Bushire. It is headed, "Account concerning Ṭāhir, known under the name of 'Uryān, as handed down by tradition," and is as follows:—

"It is stated that Tāhir-1-'Uryān was an illiterate person and was a wood-cutter. During the day he was wont to go to the Madrasa (academy) and listen

whilst the students would read their lessons, but the students used to make fun of him. One day he remarked to one of the inmates of the institution, 'I wonder what these students do in order that they may understand the instructions of the Professors.' The student replied jokingly, 'At midnight they get into this pond and plunge their heads under the water forty times; after undergoing this process, they understand the instructions.' Tahir believed this account and did the same himself, though the weather was intensely cold. Just then a flash of light appeared and entered his mouth (?). Next day he came to the Madrasa and commenced a philosophical discussion with the students to which they were unable to respond. When they asked him the reason of this sudden change, he related his story to them, saying, 'I passed the night as a Kurd and opened with the morning as an Arab.' This immensely astonished his hearers. It is stated that there seemed to be extraordinary heat in his body, so much so that no one could sit near him. He used to pass his time continually in the jungles and mountains." Such is the modern tradition concerning our poet-philosopher.

This is the sum total of what we have been able to discover concerning the author of these rubā'iyāt, and in the absence of any early text that might throw further light on the subject it seems all that we are ever likely to obtain. M. Blochet in Paris, Dr. Ross in London, Mr. Browne in Cambridge, and Mr. Ellis at the British Museum, have, with the utmost kindness and patience, ransacked the stores of biographical lore of which they have command in the endeavour to obtain for me some more explicit information concerning this mysterious personage, and with their combined failure to elicit any details other than those recorded above, I must reluctantly abandon the search for the present.

The other point to be considered is the dialect in which the rubā'iyāt of Bābā Ṭāhir are written. He is often called "Lurī," and Steingass gives "Lurī Ṭāhir Tātī" as the name of one of the tribes of the Lurs. Accordingly, Cte. de Gobineau states that he wrote in the Luri dialect, whilst Chodzko, in his "Popular Poetry of Persia" (London 1842, p. 434), says that he wrote in Māzandarānī dialect. We may, however, I think, adopt the view expressed in the introduction to the quatrains in the Ātash Kadah, that they are written in the Rājī (or Rey) dialect.\* This dialect is one of the north Persian group which M. Huart (loc. cit.) proposed to class under the generic term "Pehlevi Musulman"; for a

<sup>\*</sup> See the note on page x1

fuller explanation of the term the reader is referred to the article of M. Huart already quoted, in which his contentions in favour of this somewhat dubious expression are ingeniously set forth and its use justified.

A learned Sheikh of Kırmān, writing to Mr. E. G. Browne under date July 30, 1891, concerning these dialects, says: "The dialect about which you wrote for information is the Lūrī patois of Shīrāz and Isfahān, which is the Pahlavī dialect. Many poets, such as Sa'dī, Abū Is-hāq, Ḥāfiz, and Khwājū (of Kırmān), have composed verses in it."\*

It is not expedient, in the introduction of a book primarily intended to present to the occidental reader the sentiment and beauty of a comparatively unknown collection of oriental quatrains, to go into the features of the dialect itself. The student who is interested in this branch of the subject is referred to the text which forms part of this volume. In the notes elucidating that text the dialectal forms are picked out and restored to ordinary Persian; it may be said, however, in this place, that these quatrains having been transmitted through perhaps nine hundred years by recitation and oral tradition, have suffered the usual

<sup>\*</sup> E G. Browne, "Notes on the Poetry of the Persian Dialects," loc. cit., p. 773

vicissitudes which affect such folk-songs when reduced to writing. Successive scribes, ignorant perhaps of the dialect they were transcribing, and careless perhaps of the historic value of a scrupulous exactitude, have produced a number of extremely variant texts, the variations, however, being fortunately confined within certain limits. The MS. of Mirzā Habīb Isfahānī, from which M. Huart largely took his text, is apparently for the most part in pure dialect, whilst that of 'Alī ibn Abī Ţālıb, ın Paris, appears to be frankly translated into pure Persian. It is for this reason that I have, wherever possible, given the text of M. Huart "in chief," noting the variants to be found in the other texts that I have used in compiling that which appears in this volume, and in arriving at its meaning.

When we come to the discussion of our translation, which purports to place before our readers the sentiments of Bābā Tāhir, we get on to exceedingly delicate ground. I must say at once that I alone am responsible for the actual translation of the quatrains, and that Mrs. Brenton has rhymed my literal interpretations with a fidelity and exactitude which is often but little short of amazing. Whatever errors of interpretation are to be found in this volume (and I am exceedingly conscious that they are many), are entirely due to my lack of a just comprehension of the original.

It is for this reason that, after very serious consideration, I have at last, and somewhat reluctantly, decided, on the advice, and at the request, of several students of the language, to append after the text my own measured prose rendering of the quatrains.

The initial difficulty with which one is confronted when attempting to translate a Persian dialect is the absence of any text-book dealing with the subject in anything like a complete form. An invaluable "Table of Phonetic Equivalents" forms part of Mr. Browne's article above referred to, and M. Huart's already quoted article discusses these variants at some length. Besides these sources of information, we have the important work of Berésine, "Recherches sur les Dialectes Persans," printed at Kazan (Casan) in 1853, which gives us elaborate vocabularies of the dialects of Gilak and Mazandaran, Gabri, Kurdish, Talish, and Tati. Some observations of Mr. Browne upon these difficulties will not be out of place. They are as follows:-"Not only does the Arabic character, especially when unpointed, afford a very imperfect means of representing graphically the finer shades of pronunciation, but every scribe, when he has to do with dialects not used for literary purposes, where he has no fixed rule to guide him, employs his own system, and is usually not consistent even in that. It is bad enough when the scribe is thoroughly familiar with the dialect which

he wishes to express in writing, and far worse when (as is generally the case) we have to deal with copies more or less remote from the original draft, made by persons ignorant of the dialect before them, into which all sorts of clerical errors are almost sure to have crept" (loc. cit., p. 782). "I have learned by experience that the publication of even a very faulty and imperfect account of a matter which is interesting in itself, often suffices to elicit from other workers in the same field valuable communications and criticisms which might otherwise never be made . . . The English rendering which I give must, in some cases, be regarded as rather of a tentative character, though I believe that they fairly represent the general sense of the poems" (loc. cit., p. 783).

With these preliminary observations by way of introduction, we must leave our "Lament of Bābā Ṭāhir" in the hands of the amateur of verse, and the student of the Persian language. My own interpretations of the quatrains have been versified with conspicuous success (I speak of course from the philological point of view, and not in any way presuming to encroach upon the domain of the literary critic), by Mrs. Elizabeth Curtis Brenton, whose paraphrase of the accepted renderings of the "Rubā'iyāt of 'Omar Khayyām" (by "Elizabeth Alden Curtis") attracted

so much attention when issued by "The Brothers of the Book" at Gouverneur (New York, U.S.A.) in 1899. My own translation has been added at the last moment under circumstances already alluded to. I had not intended that it should form part of this volume, but having been commanded to make a draft of it for the pleasure of a friend, it fell into the kind of measured prose in which it now stands. The result having been (as a fulfilment) a failure, it was cast aside, but was rescued from destruction, and, in a revised form, included herein for the assistance of students who may care to have a guide through the intricacies of the text. The quatrains being in the nature of independent aphorisms have no proper order of their own. Mrs. Brenton has arranged them as they fell into place during the process of constructing her poem; my prose version follows the order of the text, which I have arranged to some extent so as to bring together such sets of quatrains as appear to deal with certain attitudes of mind, e.g. Addresses to God, to himself, to his Beloved, and so on.

It may be observed, in conclusion, that it is often very difficult to determine whether an earthly or a heavenly object of adoration is the object addressed in any particular rubā'ī, but this is a difficulty which is incidental to all oriental poetry in which a mystic or Sufistic tendency is observable.

It only remains for me to record in this place my great indebtedness and sincere gratitude to Mr. E. G. Browne for his invaluable assistance in the compilation of this work.

EDWARD HERON-ALLEN

VENICE,

April, 1901



#### THE

# LAMENT OF BABA TAHIR

RENDERED INTO ENGLISH VERSE

BY

ELIZABETH CURTIS BRENTON



1

I am a Nomad, a Fanatic Tramp,
Life has no ties for such an idle scamp;
Aimless by day I wander, and at night
A Stone's my pillow, and the Moon my lamp.

2.

By day and night the Desert is my home,
My Tent the friendly Heavens' spreading Dome,
Nor pain nor fever rack me, but I know
That night and day I sorrow as I roam.

3.

The Roses bloom upon the breast of Spring,
From every bough a thousand Bulbuls sing.
But Earth contains no Pleasure-ground for me,
A Burning Heart to every joy I bring.

Thy pictured Beauty, Love, ne'er leaves my Heart,
Thy downy cheek becomes of me a part,
Tightly I'll close mine eyes, O Love, that so
My Life, before thine Image, shall depart.

5

Out hunting, when a Falcon, once I went, Sudden an Arrow through my wing was sent.

Be warned, O heedless Wanderer! by me, Against the Height the strongest Bows are bent

6.

Without Thee in the Garden, Lord, I know The sweetly-perfumed Roses cannot grow, Nor Tears of Grief, although the Lips should smile, Be washed away in Joy's bright overflow.

7.

I am beset by cruel Tyranny,
My heart remembers all mine Eyes must see,
I'll fashion, straight, a pointed sword of steel,
Put out mine Eyes, and set my poor Heart free.

O thou who dost possess no less, no more,
Of Heavenly Knowledge than of Tavern-lore,
And that is—Nothing! Oh, canst thou expect
Aught from a World thou never wouldst explore?

9.

A Lion or a Tiger thou mightst be, Ever, O Heart, O Heart, at War with me; Fall but into my hands, I'll spill thy Blood, That I may then know what to make of thee.

10.

Love, since my Day, by reason of thy Flight Is all so dark, O come, illume my Night;

By those fair Curves that are thy Brows, I swear Grief only shares my bed in my despite.

#### 11.

Prince! through my Heart I am Affliction's prey, It is the same all night and all the day,

I often grieve that I should grieve so much;—O Someone take my graceless Heart away!

O Love, in purple thou dost bid me go, Grief, like an extra garment, weights me low, Yet will I boast thee as Dawn boasts the Sun, Till Israfil the Final Trump shall blow

#### 13.

I am the Phoenix, of such great Renown
The beating of my Wings inflames the town.
If one should paint me on a house-wall, why,
That luckless house would straightway be burned down

#### 14

That phrase, "Yes, He is God," it troubles me, My Sins are like the Leaves upon a Tree; Oh, when the Readers read the Book of Doom, What must my shame, with such a Record, be!

#### 15.

Alas, how long, then, must I sorrow so?

Bereft of all, my Tears unceasing flow;

Turned from each Threshold I will turn to Thee,

And if Thou fail'st me, whither shall I go?

Strung with thy Hair, O Love, my Rebāb gleams; How far from thee my Degradation seems! Thou lov'st me not, and wouldst not be my Love,

Then wherefore comest thou to me in Dreams?

#### 17.

Com'st thou? My Welcome thou shalt not contemn; Come not, and who my bitter Grief shall stem?
Give them to me, and of thy Woes I'll die
Or be consumed, or I'll put up with them.

#### 18.

A Moment's space to seek my Love I ran,—
Hurry not so, for God's sake, Camel-man!—
She holds my Heart a Prisoner, and through Love,
I'm but a Laggard in Life's Caravan.

#### 19.

Though we be drunk, our Faith is all in Thee, Weak and Unstable, still our Faith's in Thee, Guebres, or Nazarenes, or Musulmans, Whate'er our Creed, our Faith is Thine, and Thee.

Happy is he who's nigh to Thee in heart,
Who from Thy Teachings never need depart;
Too feeble to approach Thee, I can still
Consort with Those who know Thee as Thou art.

21.

Come ye Initiates, let no one fail;
Form we a Circle and our Woes bewail,
Bring Scales and our Fanaticism weigh,
The most Ecstatic most shall tip the Scale.

22.

The Sea within a Cup—this is my Gauge,
The Dotted Letter that completes the page,
One in a Million's such a Man as I,
I am the bright Exemplar of my age

23.

Sweeter than Hyacinths to me is borne
The Breeze that, sighing, from thy Curls is torn;
All night when I have pressed thy Picture close
The scent of Roses fills my Couch at Dawn.

Ah, when will Health to my Sick Heart return! The Good Advice I give it does but spurn.

Flung to the Winds, 'twill not be borne away, Cast in the Flames, alas, it will not burn.

#### 25.

What Flame-singed Moth's as blundering as 1? On such a Madman who would waste a Sigh?

Even the Ants and Serpents have their nests,
But I have not a Ruin where to lie.

#### 26

For Love of Thee my Heart is filled with Woe, My Couch the Earth, my Pillow is as low,
My only Sin is loving thee too well.
Surely not all thy Lovers suffer so ?

#### 27.

Spare me the sight of thy Dishevelled Hair,
The sight of Tears in those thine Eyes most fair,
Thou would'st deprive me of the Sun, thy Love,—
Oh, plunge me not too soon in Night's Despair.

When thou art absent Sorrow dims my sight, My Tree of Hope is barren of Delight, And I, when thou art absent, all alone Sit, and shall sit until my Soul takes flight

#### 29.

Without thee is my Heart in Mourning clad, Show but thy Face, and straightway I am glad; If all men had a share in my Heart's Grief, No Heart in all the World but would be sad

#### 30.

Nought can the Meadows of my Fancy show
Save only Grief's sad-coloured Rose in blow,
From my poor Heart, 'tis such an Arid waste,
Even Despair's pale Herbage will not grow.

#### 31.

The Lover and the Loved are so much One, Each endeth where the Other is begun; My Heart with my Belovéd's little Heart Is interwove like Fabric closest spun.

I'm a green Log fresh cut from off the Tree,
O Heart of Stone, thou burnest not for me,—
Though who, indeed, expects a Stone to burn?
But I must smoulder till I kindle thee.

33

My Heart is nigh distraught with Love's Emprise, Tears gush in Torrents from my throbbing Eyes A Lover's Heart is like a fresh-hewn Log, One end sheds Sap, Flames from the other rise

34.

By him who knoweth Grief, may Grief be told, Just as the Expert can divine Pure Gold, And who but an Initiate shall gain The Knowledge his Initiations hold?

35.

The Heart of Man, you say, is prone to Sin, Oh yes! but did not first the Eyes begin? If on the tempting Face they did not look, The Heart, unknowing, would be Pure within.

O thou whose eyes are shadowy with kohl,

O thou whose slender figure works my Dole,

Whose locks with musk are laden, art thou dumb, That thus with Silence thou shouldst rend my Soul?

## 37.

O thou hast caused a Thousand Hearts deep pain, More than a Thousand sigh for thee in vain,

I've counted far more than a thousand Scars Of thine inflicting, and yet More remain.

# 38.

The Mountain Tulip lasts but seven days, The River Violet lives but seven days,

And I will cry the news from town to town That Rosy Cheeks keep faith but seven days.

# 39.

When Trees to grow beyond their boundaries dare, They cause the Gardeners much anxious care;

Down to their very Roots they must be pruned, Though Pearls and Rubies be the Fruits they bear.

Blessed are the Friends of God, Oh, blessed are they Whose Task is ever "He is God" to say;

Happy are they who always are at Prayers, For Heaven rewards them at the Final Day.

## 41.

Whom fearest Thou, of Man who makest light? Whom fearest Thou, Who puttest him to flight? Half-hearted as I am, yet I fear none; Whom fearest Thou, O Double-Heart of might?

# 42.

What though my Jar of Life be filled with Tears? When I am dead, released from all my Fears,

Thy passing o'er my Grave will bring me back
To claim again the Bounty of my years.

# 43.

Thy Curly Locks in tangled Masses fall
About thy Rosy Cheeks that hold me thrall,
On every separate Strand of thy soft Hair
There hangs a Heart,—a Heart upon them all.

Like a sad-sounding Flute, Oh plaintively
My Heart laments. The Fear of losing thee
Will haunt my Soul till Resurrection Day,
And God alone knows when that Day will be!

#### 45.

Love, to be sweetest, Love-Returned must be, For else the Lover's Heart grows sick, you see. Take Majnūn, he was desperately in love, But Leila even more in love than he.

# 46.

Such Storms descend upon me from the Skies, That salt Tears ever sparkle in mine Eyes; The Smoke of my Lament goes up to Heaven, For ever fall my Tears, my Groans arise.

## 47.

Only, from Grief, that Prevalent Disease, An Alchemist could free us, should he please, Yet comes at last a Remedy for all, The Heart returns to Nothing, and finds Ease.

Beset with Thorns and Thistles is thy Road, Yet up to Heaven's Gate such Seed is sowed, If thou canst leave thy Flesh upon these Thorns, Leave it, and travel with a Lighter Load

#### 49.

I am but a Taper weeping from the Flame:
Are not the Tears of Burning Hearts the same?
All night I burn, and all day long I weep,
For Days and Nights like this thou art to blame!

# 50.

Oh, evil Fate that I should have to die!
But what is Fate when Destiny's awry?
A Briar in Love's Path, then let my Thorns
Tear out my Heart, that I may cease to sigh.

## 51.

What would it matter if but one small Grief Were mine? but Oh, my Wounds are past belief! A Doctor or my Love to share my Couch— Ah, only one of these could bring Relief. **5**2

My Heart is fragile, like my Glass, and I
Fear lest I break it when I heave a Sigh,
A Tree whose Tears are Blood—is this so Strange,
When in a Pool of Blood my Roots must lie?

53.

I pray thy Sun-like face may never lack
The Shafts that split my Heart in swift Attack
Why is the mole upon thy cheek so dark?
Objects so near the sun become burnt black.

54.

I go—I leave the World—I journey far
Beyond where even China's limits are,
And going, ask of Pilgrims whom I meet,
"Is this the End? Is this the Outmost Star?"

55.

O Thou Who didst create the Earth, the Sky, How have we served Thee save to curse, deny? Now by the Faith of Thy Beloved Twelve, Preserve us Lord—we are not fit to die.

My Heart and Soul are thine, O Lovely One, My Secrets are thy Treasure, Lovely One.

I know not, truly, whence my Sorrow comes, But know that thou canst heal it, Lovely One,

57.

Where art thou, Love? Where is the Burning Spell Of those kohl-shaded Eyes? O Love, I dwell On Earth but little longer—Tāhir dies—Where art thou at this Moment of Farewell!

ELIZABETH CURTIS BRENTON.

New Milford, Conn, U.S A April, 1901



رىاعيات ىابا طاهر همدانى عري ن

\*\*\*\*

# THE RUBĀ'IYĀT

OF

BĀBĀ ṬĀHIR HAMADĀNĪ URYĀN

\_\_\_\_

THE ORIGINAL DIALECTAL TEXT, WITH THE
PERSIAN EQUIVALENTS AND NOTES



Ir has been seen that anything in the nature of a codex, or early and authoritative text of the Quatrains of Bābā Ṭāhir is yet to be found, but I have noted such as are worthy of remark in the Introduction to this volume.

For the text which follows, therefore, I have been reduced to the following materials:—

- (1.) The well-known Bombay lithograph, containing the Rubā'ıyāt of 'Omar Khayyām, Bābā Ṭāhir, Abu Sa'īd ibn Abu 'l-Khayr, &c. [Referred to as B or B 1., and B 11.] راعيات عمر حيام بانا طاهر ابو Bombay, 1297 A.H., and (second edition) Bombay, 1308 A.H. Both of these contain 57 rubā'ıyāt. It was this collection which first called my attention to the author.
- (11.) The Atash Kadah of Lutf 'Alī Beg Āzar. [Referred to as AK.] Bombay, 1277 A.H. آش This contains 25 rubā'iyāt at p. 247.

- (iii.) The Majma'u 'l-Fuṣahā of Rizā-Qulī Khān. [Referred to as M.] Tihrān, 1295 A.H. تدكره This contains 10 rubā'iyāt at p. 326 of vol. 1.
- (iv.) The collection lithographed at Ţihrān (1274 A.н.), containing Rubā'iyāt of 'Omar Khayyām, Bābā Ṭāhir (27 rubā'iyāt), 'Attār, Malik Irij, and poems of Tabrīzī, &c. [Referred to as T]
- (v) The Munājāt of the Khwāja 'Abdu'llah al-Ansārī. [Referred to as MA] Bombay, 1301 а.н.

  Тhis contains 32 عناها عند الله الانتقاري عند الله الانتقاري rubā'iyāt at p. 87.
- (vi) The text constructed by M. Clément Huart in the Journal Asiatique (8th ser, vol. vi, no 3, Paris, 1885, p. 502), purporting to be derived from nos. (i.), (ii.), and (iii.), and a modern MS. belonging to a contemporary collector, Mīrzā Habīb Isfahānī, which I understand is now in Constantinople. [Referred to as H.]
- (vii) A MS. in my collection, which is undated, but appears to be of the end of the 18th or beginning of the 19th century, which contains 27 rubā'iyāt, three of which are not in any of the above sources. [Referred to as MS]

# رباعيات بابا طاهر هدداني عربان

1.

حرم آبان که هر رامان به ویس سخون وا به کرن وا به بسیدن گرم بادی به بی کآیم به والم بشم آبون بوندم که به ویدن

в 5, ак 5, п 24, м 5

- ا ا Persian, هر رمان برا ببنند The other texts for رامان read وامان, which is unsatisfactory
- ا 2 Persian, ما يو يشيند The other texts begin with the more ordinary form هي MS begins the line من راري ' who confide their secrets to thee'
- وں = بی , برا بیام = به ویدم , اگر مرا = گرم B for بای به بی B has ویست بی AK has ویست بی and MS has بی and MS has ویست بی all of which convey a similar meaning
- 1 4 Persian, نشوم آبان بنینم که برا بینند The other texts restore the Persian آدان

سیده ما رب مسنان گل مروماد اگر روماد هرگز کس مبوماد میده گر دل جعدده لب کشابه رحش از خون دل هرگز مشوماد

в 49, т 4, н 2.

The dialectal forms to note in this quatrain are in ll. 1 and 3, دی نو for یی نو, and in 1 3 کشاند for کشاند.

B has the ordinary Persian form.

3,

خوسًا آبان که الله بار شون بی جمد وفل هو الله کار شون بی خوسًا آبان که دائم در بمارن بهشت حاودان بازار شون بی

в 26, т 12, н 46.

The terminals شان بودc = mان بود. T and B restore شان.

1 3 T and B restore the Persian در سارىد.

مو از مالوا ملی نشویش دیرم گناه از برگ دارون بیش دیرم چو فردا نومه خوبون بومه خوبن مو در کف نومه سر در پیش دیرم

в 25, и 13.

The terminal درم in 1, 2 and 4 = 0.

- 1 1 مری = مو The line translates 'I am troubled on account of (the phrase) "They said Yes, (Thou art our Lord)"
- 1 2 H has a somewhat pedantic note deriving دارون from ('a gallows') with a dialectal plural. It seems unnecessary to seek beyond دارون = the common elm-tree, though B reads
- 1 3 In Persian, حون فردا دامة حوانان نامه خوانند , lit 'When to-morrow the Readers of the book (i e the Recording Angels) read the Book 'B reads خوند
- ا ل علم علم ا The same dialectal forms for دارم ـ نامه ـ من B reads دارم ـ نامه

5. خداوندا که نوشم با که نوشم مژه پر اشک خونین تا که بوشم همم کر در براین سو ته آیم تو کم از در برایی واکه بوشم

в 30, н 16.

It will be observed that this quatrain is identical in sentiment, and almost textually as regards II. 3 and 4, with B 2, AK 2, H 20, MS 2 (infrå, No 6).

باشم are the dialectal form of بوشم

- 1 1. B has b for b, and in 1 2 l, for b, giving the interjectional 'Oh' and 'Alas!' for the more satisfactory 'with' and 'how long'. It is probably a liberty or carelessness of the scribe
- 1 3. I have followed H in taking سوته as two words for سوی تو ('towards thee') rather than as one for سوحته ('burnt,' or 'in ecstasy') درانند = برانن . B restores the Persian form
- $1\ 4$  سو 'towards') سو B has سا وا ('towards') for ال ما مرا  $00\ 01$

6

ماین بی آشیایی در کیابشم باین بی خانمایی در کیابشم هم از در براین سو ته آدم ته گرا: د. برایی بر کیابشم

в 2, ак 2, н 20, мs 2

Vide note to No 5 suprâ

- l. 1. کیان is the dialectal contraction of کیان (pl. of of and مسوم
- 1. 2. B and AK give the more ordinary Persian phrase حان و صادی
  - 13. The other texts give as in No. 5 suprâ
- 1 4 The other texts, as in No 5, give کم (= )که صوا (= ) مرا الله مرا (= ) که مرا (= ) کم مرا (= ) کم مرا (= )

7

کشیمون ار براری ار که ترسی برایی از حواری از که ترسی مو وا این بیمه دل از کس بدرسم دو عالم دل ته داری از که برسی

в 19, ак 20, н 41, т 26, м 10, м 20

- l 1 The other texts begin the line کشیمان, M and MS substituting را او for ار tis the dialectal form for اگر مارا کشی
- 1 3 ما با = صو وا , the other texts, excepting M, have the at the end before بعرسم, and begin بالاسم.
  - 1 4 دو عالم , M for دو عالم reads حماني (syn)

اگر مسدان مسنیم ار ته ادمون و گر می پا وه سنیم از ته ادمون اگر گوردم و ترسا و مسلمون مهر ملّت که هستیم ار ته ادمون

в 4, ак 4, мѕ 4, т 15, н 23.

The other texts restore the Persian المان all through (wide note on p 69), and in the first two lines have the singular دستم ـ مستم.

- 1 1 B and the others have i for & here and in 1 2.
- ور and با کور Guebies') for گدر and AK have گدر ('Guebies') for گرر and if') for برساهای. AK and MS has ترسا 'Hindu') for ترسا T reads the line اگر هند و اگر گدر از مسلمان Every scribe seems to have chosen his own forms of unorthodoxy for insertion.
  - ىد for تو for and T تو

9,

دوای باله غم اندوته ذوبو عیار زر خالص پونه ذوبو نوره سوته دلون واهم بنالیم که حال سوته دل دلسوته ذوبو

в 56, ак 6, т 16, н 27

The terminals روبو , MS has دامد , MS has دوبو , MS has روبو throughout, AK has it in ll 2 and 4 Note the elimination of the مسرته ـ پوته ـ الدوته اسرته الدوته .

- . تو اى باله و امد و ته رده بو This line in AK reads .
- or pureness,' probably an error for فلت 'alloy', MS has فلت in this place, giving 'alloyed or pure' It might be taken as an emphatic of خالص, but this would be far-fetched
- 1 3. دلان = دلون , سيآ = بوره T restores the Persian forms; MS and AK restore دلان only
- 1 4 The other texts for خال read فدر 'The value (or measure) of their initiation only the Initiates know.'

# 10.

هر اون ناغی که دارش سر ندر نی مدامش باغبان خونین حگر نی نباند کندش از نیخ و از نن اگر نارش همه لعل و گهر بی

в 23, ак 24, т 27, н 45, мз 24

Excepting for in 1 1 all the texts are unanimous as to this quatrain, the intention of which completely baffles me.

دلا راه مه پر خار و خسک می گذرگاه ته در اوج علک می گر ار دستت در آدو اوست ار تن در افکن نا که نارت کمذرک می

в 20, ак 21, н 42, мs 21.

The meaning of this quatrain is exceedingly obscure as before  $= \varphi$ 

- l 1 B and AK restore the Persian نو, B has نر ('upon') for بر ('full of')
  - 1 2 B and MS have
- ار B and AK omit بر آبو for در آبی, B and AK omit اگر and begin اگر, and restore the Persian اگر I think there is a lost idiom here.
- l 4 Note the diminutive comparative کمبرک 'a little less'

12.

بوره سونه دالون گرد هم آبیم سخن وا هم کردم غمها کشانیم نرارو آوریم عمها بستحیم هر آن سوتهتریم سنگین تر آبیم

в 46, н 19.

- سرحته = سربه دلان and سيا and سرحته
- l 2 B for اهم has الهم, giving us 'let us talk together' B also has كشابيم ('let us suffer or undergo') for كشابيم but the rhyme is impossible. كنيم = كربم.

بوره سونه دلون هون با بنالیم رهجر آن گل رعنا بعالیم دشیم با بلیل شیدا بگلشن اگر بلیل بعاله ما بعالیم

в 3,  $\Delta$ к 3, Ms 3, H 15

- 1 In Persian, بيا سوخته دلان هان با بناليم M Huart has other texts read سونه داهای بوره با باللم M Huart has confused ll 1 and 2 in his note, with a result which is, as he says, "unsatisfactory"
- l 2 The other texts give عشی ('love') for محر ('departure')
  - $1 \ 3$ . سورم = سيم .
- 1 4. نالد = ساله. The other texts restore the Persian form.

حره باری بدم رفتم به نحچیر سیه جشمی برد دربال مو بیر برو غافل مچر در کوهسارون هر اون عافل جره غافل خوره نیر

в 35, н 5.

мя 27.

- 1. 2 B has چشمی for چشمی, giving the meaning 'covetous' rather than 'ill-omened' or 'black-eyed,' and also ص مل اها والله (ها =)
- 1 3. Note the dialectal و for l in کوهسارون. B substitutes the word حوکسارای, giving us 'river-bank' instead of 'mountain-top'. The 1308 edition of B (but not the 1297 edition) و 'seek' for محر 'graze' or 'wander'
- 1. 4. Dialectal forms ارن for چره , آن for خوره ; حرد for جره , B restores the Persian form in each instance

# 15.

دی اسب مرا گفت که در این جه سکست کاصطبل نو ار زاویهای فلک است به اب درآن به سبره نه کاه و حو ابن جای سعور بیست حتی ملک است This quatrain, which is in pure Persian, is only to be found in the MS no. vii. It is more than probably an interpolation (vide note on p. 72), and the metre is far from satisfactory

16,

ر شور انگیری چرخ فلک بی که دائم چشم رخمم پر بمک بی دمادم دود آهم نا سموات تدم بالان و اشکم تا سمک بی

в 38, п 49

1 4 is the mythological Fish that supports the whole world in the Muhammadan cosmogony

17.

حداوندا ر بس رارم اربن دل شو و روران درآزارم اربن دل ز بس نالیدم ار نالیدیم کس ر مو بستون که بیرارم اربن دل

- в 29, н 9
- 1. 2 The lithographer of B has the slip مرارآرم, which is confusing for a moment
- l 3. Mr Browne suggests کشی for کسی 'I have grieved so much · kill me with grief'

ا بسدن s the dialectal imperative of بسدن, and B reads بسدن

18.

مو که سر دار دیادونوم شو و رور سرشک ار داده بارانوم شو و روز به تو دارم نه حانوم میکرو دارد همی ذویم که بالونوم شو و روز

в 43, н 7

Note the recurring dialectal form مش for شب (and in 1.3 من for بارانوم با بارونوم in منابونوم no بارانوم بارونوم and the pleonastic والروم بارانوم باروم باروم باروم بارانم بارا

- 1 1 Dialectal form of for
- تب for دو \_ میکدم for میکرو \_ دارم for درم 1 3
- ا 4. دارم for دورم, B has the Persian form

19.

بلانه دل بلانه دل بلانه گنه چشمون کرون دل مبتلانه اگر چشمون نوینن روی زیبا چه ذویو دل که خویون درکجانه

в 17, ак 18, н 37, т 25, мѕ 18

- الله الله 1.1 T and MS substitute خدال for the second عدالاً .
- 1 2 Pers چشمان, which is restored by the other texts For کری, whilst the other texts have the participle کدی, کری would be a better emendation
- 1.3 بربانی, but B and AK read چرمان, دددی but B and AK read, سینند = بربانی and اینا n AK are errors of the scribe. T and MS read the line اگر جشمان نکردی دنده بایی, 'If the eyes did not play the sentinel.'
- ا 4 For ورسى (in B and AK رونى) to balance (ملاى) read Pers مان بان جوبان عوبان ورسى T and MS read the line بان خوبان كحائى (How wouldst thou know, my heart, where the Beautiful Ones are?

## 20.

ز دست دیده و دل هر دو فریاد که هر چه دیده وینه دل کنه یاف بسارم حاصری بیشش زیولاد زیم در دیده تا دل گدده آراف

в 36, н 3.

B has the ordinary Persian 3 instead of 3 at the end of each line.

- 1. 2. Note the dialectal forms بيند for يند, and كند for كند B restores the Persian forms.
- 1 3 سازم is Persian, where one would have expected the dialectal form بولاد has بولاد has بولاد which is synonymous.
  - ال 4 B has کرده, for the dialectal form کرده.

دلی درم که بهبوذش بمینو تصححت می کرم سودش بمینو تباذش میدهم نش میبرد آاد ترآنش می نهم دودش بمینو

в 6, ак 7, н 26, т 17, м 2

- 1 1 The other texts (except M) restore the Persian دارج
- 1. 3 M has میبرد for میبرد, AK has باد and میادش, evidently an error of the scribe ش compounded of and ما اورا $\alpha$ 
  - a synonym. آنش for آدر a synonym.

مو آن رندم که نامم نی فلندر نه خون دیرم نه لنگر چو رور آنه نگردم گرد گیدی حو شو گرده سر

в 44, н 6

- ا بود for مو for مو for ال
- 1. 2 موں خوں 'possessions' or 'domestic belongings' B has the variant line نه حون دىرم ر مون is the dialoctal form of دارم
  - . آبد for آنه . 1 3
- l 4 شو is dialectal for شه B restores the Persian کرده for کرده.

23.

نعالم همچو مو پروانهٔ نه حهانوا همچو مو دیوانهٔ نه همچو مو دیوانهٔ نه همه مارون و مورون لانه دنرن من درخیاره را و درانهٔ نه

в 8, ак 9, н 28, т 18, мя 9

The terminals a stand for the Persian on in ll 1 and 2 = lo.

- The word بروانه و especially applied to the moths that fly about a candle. We have here a reference to the Sufi parable, in which the total annihilation of a moth by being burnt in a candle typifies the self-annihilation of the Initiate and his absorption into God. The line as it reads in the other texts carries out the idea even more fully
  - 1 2 The other texts begin معالم همجو مو, &c
- and MS restores درن for the dialectal دارند.
  - 1. 4 The other texts for دبوانه return to the دبوانه of 1 2.

## 24.

ر کشت حاطرم حرعه بروبو ر باغم حجرگل ماذم بروبو ر صحرای دل با بحاصل مو گیاه با امیذی هم برویو

в 47, т 1, н 35.

The terminals are the Persian نروند B and T have بروئي

- ا 2 For جر B has حر, which gives correct scansion.
- 1 3 The other texts restore the Persian of for
  - 4 The other texts eliminate the dot of on in امیدی and

# 25,

دلی دارك بسان شیشه ام بی اگر آهی کشم اندیشه ام بی سرشکم گر بوه حوبین عجب بیست مو آن دبرم که در حون ریشه ام بی

м 8, н 55.

ا بيست has the dialectal form بيست M for بود = بوء

1 4 مى = مو M restores the Persian دارم.

# 26.

اگر دردم بکی بودی چه بودی وگر غم اندکی بودی چه بودی ببالینم حبیبم با طبیبم ازین دو گر بکی بودی چه بودی

в 42, н 52.

The texts are identical and pure Persian.

بنالیدن دالم مانند نی نی مدامم درد همرانت ریی نی مدامم مرا سور و گداره با فیامت حدا دونو فیامترا که کی نی

в 21, ак 22, п 43, м 6, м 22.

- l. I B and AK begin the line بند بند دلم, and MS vec ue ue ue ue بند بند نند شه as before = ue ue ue ue
  - 1 3 B, AK and MS read گدارت
- ا 4 M has دانه (ا دانه ) for موبو, B, AK and MS read the line ما تو for مدا ر و تا فيامت با يكي بي for

28.

بهار آبو بهر باغی گلی بی ر بهر شاحی هراران بلبلی بی بهرموری بیارم پا بهادن مباد ار مو بدر سوته دلی بی

в 50, т 6, н 54.

- 1. 1. آند = آنو B and I have آئی B reads the line . بهار آئی بهر الله دلی نی
  - 1. 2 The other texts begin بهر لاله.
  - سوخنه = سوته ; من = مو 1 4.

مو آن بحرم که در طرف آمدسم مو آن بعرم که در حرف امدسم بهر الهی الف قدی در آنه الف قدم که د. الف آمدسم

в 24, ак 25, н 22

- 1 1 B and AK have or for no here and in 1 2
- the dialectal form برآنه B and AK have برآنه for

30.

مو أم آن آدردن مرغی که در حال سوحم عالم ار برهم ردم بال مصور گر کشه بعشم بدیوا، بسوحم خونه از باثیر تمثال

в 52, т 10, н 11

1 1 من = من Huart says that آفرين is an emendation suggested by Mīrzā Habīb Isfahānī, whose MS had the word عاجرين 'impotent' or 'hopeless,' which makes nonsense in this place B' and T have identically مر أم for منم for منم ('in a moment') for آجرين على المحال 1. 2 منورم = بسوحم 1. 2 مسورم = بسور

- ا 3 کشد = کشه, and B and T have the latter (Persian)
- l 4 Persian, سوزم حانه. B and T read عالم ('the universe') for خانه. B has تائير for نائير in both editions, which would seem to preclude a mistake of the copyist, but is incomprehensible.

اگر دل دادره دادر جه نومه
وگر دادر داه دل ار چه نومه
دل و دادر نهم آمینه دارم
نذودم دل کهه دادر کرومه

в 13, ак 14, мs 14, т 21, н 32

- ا. 1 مام است = (here and in 1 2) = نام است T reads this line الرود دلبر كدامست, the other texts ending the line كدامى.
- 1. 2 دلىر دل و دابرا جه T reads دلىر دل و دابرا جه other texts having دامست and ending دامست , they also have دامست , as is frequent
- امینه = امینه . The other texts for درم have  $\lambda$
- ادامست = کرومه , که است = کهه , ندایم = بذویم or کدامس which forms are retained by T, B, AK and MS.

T has که و for کهه , B, AK and MS begin the line نرونم AK has که خبر 'what news' for که خبر.

The meaning of the whole quatrain is very mystic and purposely involved.

32.

ىروى دىلبرى كر مائلسنم مكن منعم گرفنار دالسنم حدارا سارىون آهسته مديرون كه دو واماندهٔ آن فافله سنم

в 51, т 9, н 21

The terminations were represent the auxiliary ame

- 1 2 The ما المعم is the accusative after مكن.
- 1 3 B and T restore the Persian forms سا.بان and
  - . فاعلم ستم for عاطلستم and has مو for من for عاطله ستم for عاطلستم

The imagery in this quatrain is obscure, but I take it to mean, 'I lag behind in the race for life, making love, and meanwhile life passes.' Cf. Omar Khayyām, it he Caravan of Life', and also Mr E G Browne's quotation from Qutbu'd-Dīn 'Atīqī, at p. 51 of his recent 'Biographies of Persian Poets' (Journ. Roy. Asiatic Soc, Jan 1901) 'Every moment I fall back from this caiavan,

again and again I turn my face towards the abode of that swaying cypress'

33.

ر دل بعش حمالت در بشی با حیال خط و حالت در نشی با مؤلا سارم بگرد درده پر چین که حول ریاه حیالت در نشی با.

н 4, м 1

- ال 1, 2 and 4 Note the dialectal form شرد for مشرد
- ! 3. M has سارم for سارم, which is synonymous
- ا ربزد is the dialectal form of ربزد M begins the اردود M begins the

34.

کارم همه باله و خروش است امشب به صبر پدید است و به هوش است امشب دوشم خوش بود ساعمی پنداری کفارهٔ خوش دلئ دوش است امشب

мs 26.

This quatrain is in pure Persian, and only found in the MS. no. vii.

هرارت دل نعارت برده ویشه
هرارایت حگر خون کرده ویشه
هراران داغ ویش از ویشم اشمرت
هدی نشمرته از اشمریه ویشه

в 11, ак 12, м 5, т 20, н 39, мя 12

The terminals of M میش است = ودشه The terminals of M and T are بنشی, and of B, AK and MS

- l I M and T for برته have the dialectal برته B and AK have وربه و بنشى, MS between this and T has وربه و بنشى M Huart has misread the termination in AK, which is very badly written
  - 1 2 The same observations apply here
- 1 3 In T the final ن is omitted The various scribes have taken considerable liberties with this line, probably not understanding it, thus M has ونشم for منس أر ونش أز ونشم أر سيم for رنس أر سيم .
- has the prefix (هنوز dialectal form of هنوز) has the prefix شمرته), which is to be found also in M, T, B and AK, does not rhyme MS is the only text before me which has اشمرده, which would rhyme correctly in this quatrain as it stands here.

پدستان سنبلان پر تاو مکّه حمارس برگسان خوناو مکّه ورینی ته که مهر ار ما ورسی ورینه روزگار اشداو مکّه

в 7, ак 8, н 31, м 8

کردن is the dialectal imperative of مکه

- تا, for باك for texts read
- 1 2. The others for حرباو read بر خواب 'full of sleep ' نبر خواب 'full of sleep '
- 1. 3. ربنی = وربنی, which is the dialectal form of بربنی = وربنی, which is the dialectal form of برانی هستی thou art bent on,' in distinction from وربنی 'to sever' بربدن 'to sever' مربدی 'to sever' خود ('self')
  - $1. 4. \quad = اشعاو ; بربند = بربعه . 1. 4.$

37.

دالت ای سنگدل بر ما بسوحه عجب ببوه اگر خارا بسوحه بسوجم تا بسوجویم دلترا در آتش چوب تر تنها بسوجه

в 33, т 7, н 34.

- 1 2. ببود = نبود The Persian form is restored in B, which ends سبودي
- ا سوزایم = بسوحویم , سورم = بسوجم B and T have the compromise بسوحایم.
  - آذر and T has ,آرر B has ,آ and T has

38.

دلی درم ر عشعت گیژ وویژه مزه بر هم ریم سیلانه خدژه دل عاشق مثال چوب تربی سری سوژه سری خوبانه ریژه

в 15, ак 16, т 23, мѕ 16, н 29

AK and MS end 1 1, , 1 2, 1 4, 1 4, 2. The whole quatrain with its variations gives us a good idea of the elasticity of the dialect in which it is written.

- ا سیرن = ورود , دارم = درم T reads the line سیرن = ورود , دارم = درم T reads the line ررد = و وحد ), the poet's heart being broken by the power of Beauties in general. B, AK and MS are the same, but soften دست into عشق .
- 1 2 T reads this line رجمه در آنش که در بخه 'At one time burns upon the fire, at another crumbles away.' (سوحه البربرد = برجمه سوده = برجمه = برجم = برجم

- ا برد = بی B, AK and MS have مثال for بسان for مثال a synonym
- l 4 T has سوحة and مرحة, and the 1297 edition of B has سرحة (like AK), a phonetic error of the scribe. سرحة and سردة = سرحي

B 45 is a slightly variant repetition of this quatrain -

دلی دارم رعشفت گیژ ونژه مهٔ در هم ریم خوبانه رنژه دی

39.

بی ته بکدم دلم خرّم بمونه وگر روی تو ویلم غم بمونه اگر درد دلم فسمت نموین دل بی درد در عالم بمونه

в 18, ак 19, мз 19, н 36.

The terminals مربع = the Persian نماند, the other texts terminate in ماند. The occurrence in the quatrain of both forms ته and ته noteworthy

- 1 2 مينم = وسم 2.
- 1. 3 نموبن is the dialectal form of نمانند, which is restored by the other texts.

مسلسل راف در رو ردیه دری گل و سعبل بهم آمییه دری پردشان چون کری اون تار رلفون بهر تاری دلی آویه دیری

в 22, ак 23, н 44, мs 23

The terminals داری = دری Note also the dialectal forms of میخده \_ آوحده ,

1 3 B and AK have چوں, and restore (also MS) اوں for اوں

41.

حور آئین جهرهات اوروتهتر بی دلم از تیر عشقت دوتهتر بی رحم خل رخت دوبی سیاهه هرآن بردیك خور بی سوتهبر بی

м 7, н 57

In this quatrain we have the dialectal forms of افروحنه ـ افروحنه ـ دوحنه.

1. 3 دانی = دوری . The terminal s است = M restores مانی and has سیاهی the plural form

نسیمی کزین آن کاکل آبو مرا خوشتر ربوی سنبل آبو بشو گیرم خیالشرا در آءوش سعر از بسنرم بوی گل آبو

в 14, ак 15, н 25, м 3, т 22, мѕ

The terminal آبد $\bar{l}$ , which is restored in M and AK B, T and MS have آبا all through

1 1 MS for کر درون reads کر درون, giving the sense from among those curls '

1 3 M, B, AK, T and MS begin the line چو شو . H notes هرشو from the Isfahānī MS شو is the dialectal form of شب The other texts read شب

43.

دو رلفوست کشم تار ربایم چه می خواهی اربی حال خرایم تو که یمو سر باری بداری چرا هر بیمه شو آیی صوایم

в 41, н 18, т 5

- 1 1 B and T preserve the Persian سو B has سر for مشر, which is unsatisfactory. The Rebāb is a two- or three-stringed bow instrument, played like a violoncello, much in use in Persia, which I have described elsewhere ('Violin Making,' London, 1885, p. 27)
- 1 ن Thas اگر نا مین, and Bhas او نوکه نمو for بمو, and Bhas نوکه نمو for بمو, and Bhas نوکه نمو for به و correcting the metre, which is wrong, as above Mr Browne suggests نوگر نا مو These are clearly allowable emendations 1 4 بیمه شو (Pers. شب), 'midnight'

نه کت دارنده چشمون سرمه سانه ته کت دالنده بالا داربانه تم کت مشکینه گیسو در مقانه ایی واحی که سر گردون جرانه

в 10, ль 11, н 38, мв 11

- In ll 1, 2 and 3 تر که برا = به کت. The other texts omit the final s s.
- I am not quite satisfied whether سرمة ساه should be rendered 'shadowed with surmeh,' or 'are rubbed with surmeh,' giving to the terminal s the power of است. B has the

reading سائى, the 2nd person singular, which is probably the proper reading

- 1 2 In this line the terminal  $s = \frac{1}{2}$
- 1 3 نفائی in B 1297 and معائی in B 1308 are errors of the scribes
- line is nearly incomprehensible واحى must approximate the Talish واحى ('word,' Bérésine, p 52) wignifies 'evil word' (Bérésine, p 30). But على seems to be a 3rd pers sing of the aorist, we connect it with to wander,' which we have already met bearing this meaning the hemistiche est rebelle a l'analyse et notre traduction très conjecturale". I would rather cling to the primary meaning of , and suggest as a translation, 'O Refuser of Speech, wherefore is thy head averted?' Mr Browne suggests the rendering, 'Why dost thou ask "Wherefore art thou dizzy?" making "" and suggest as a sak "Wherefore art thou dizzy?" making ""."

## 45.

حو حوش دی مهردادی هر دو سردی که یک سر مهردادی درد سردی اگر محدون دل شورددهٔ داشت دل لیلی ارآن شورددهدر دی

в 9, ак 10, т 19, н 48, мѕ 10.

All the texts are identical and, save for the contracted dialectal terminal,  $\omega$ , are in pure Persian

1 1. Compare the Turkish proverb الكى باشدندر 'Love must be on both sides' Mr Browne tells mo that in Persia the word ال is substituted for هر It is certainly better. B is begins the line حو for حد

ll 3 and 4. Leila and Majnun represent in Persian poetry the archetype of profoundest love

46.

دوره بکشو منوّر کن وثافم مهل در محبت رور فراقم بحفت طاق انروی دو سوگند که مو حفت عمم ار دو طافم

в 37, н 12

The variations between H and B are very considerable in this verse, B as a rule substituting the Persian for the dialectal forms

ا برا = بوره بره ا برا المحل با المحل با المحل المحل

ميا مكشو مرافرورون اطاقم

- 1 2. هلیدن neg imp of هلیدن B's line reads مهل محل در محنت و درد و درادم
- بطاتی حفت B's line merely transposes thus

Note the word-play upon حفت and طاق , طاق also meaning 'single' as opposed to عفت 'a pair'

 $1 \ 1$  ت= تو , من = مو  $1 \ 1$  B's line reads— که هم حقت عمم تا ار يو طافم

retaining the Persian value of ;

47.

مگر شیر و بلدگی اندل اندل نمو دانم تحلگی اندل اندل اگر دستم فتی خودب وریژم وونتم ناچه رنگی اندل اندل

в 1, и 8, ак 1, мя 1

- 1 2 Dialectal form on for las
- ا عادی is the dialectal form of the Persian اعادی, MS has the form برجم Persian بریرم
- ا بييم is the Persian بييم B gives the compromise بولم

48.

نگارندا دل وحانم به دیری همهٔ چیدا و بهایم به دیری حدویم مو که این درد از که دیرم همی دویم که درمایم ته دیری

м 9, н 56

توداری = ته دری In the terminals

- 1. 2 M for بنهايم has the synonym بنهايم, which is required by the metre, which haits here.
  - بمددانم has the strong Persian form بدويم مو las the strong
  - دايم = دويم 1 4

49.

اگر آنی تحانت وا نوازم وگر نآنی رهجرانت گذارم هراون دردی که داری بر دلم به تمیرم با نسوجم با نسازم

в 34, Т 2, н 17

F Ruckert cites this verse with certain variants in his Grammatik und Rhetorik der Perser' (Gotha, 1874, p. 22), but he does not cite his authority, and the Grand-Ducal librarian at Gotha tells me there is no MS or lithograph of Bābā Tāhn in the library there

T and B restore the Persian, for, all through

- رواحم Ruckert has
- 1 2 T and Ruckert have عرانت, Ruckert following grammatically with ساحم ('I will put up with it'), the dialectal form of سارم

- ا 3. B and Ruckert have the Persian هرآن for هراون, whilst T substitutes نيا
- 1 4 The forms are much interchanged T has سررم B has ساحم (which does not rhyme), and so has Ruckert, who also has b for the first b, and translates 'sterben will ich, mit mag weh oder wohl sein,' which, if supported by authority, is good. Of the philosophical axiom—

اگر فضا با او بسارد ـ تو با فضا بسار

50.

الاله کوهسارون هفتهٔ بی بدوشه حو کدارون هفتهٔ بی مدادی می کرم شهرو بشهرو وای گلعدارون هفتهٔ بی

в 16, ак 17, т 24, н 40, мз 17

- In ll 1, 2, 4 we have the dialectal plural in 0; instead of 0, the other texts have the Persian 0, 0, 0
- الک هفتگی of one week's duration' (Pers) هفتگ ا ا Cf الالهٔ one year old' The hamza in الالهٔ in H injures the metre So also ننت سالکی 1 2
  - 1. 2 T and MS testore the Persian form away
- 1. 3 B and AK have می کرم for می کرم, MS restores the Persian سهرو نسهرو B has سهرو بسهرو بسهران شهران شهران بشهران بشهران بسهران بسهر

of the scribe Connected with the Arabic it might be read 'in every waking moment,' sed queer

ال = ول 1 4

51.

هام از درد بو دائم عمدته المالین خشتم و بستر رمیده همدن حرمم که مو ته دوست ددر م به هرکت دوست داره حالس اینه

Р 53 м 4, н 30, т 11

The terminals & represent the Persian ----

- 1 2. M reads this line سر دنم حشت و تاليتم رسنة a paraphiase

مو آن شمعم که اشکم آدرین بی کسی کو سوته دل اشکش به این بی همه شد سوحم و گریم همه رور ر به شاعم حنون رورم چنین بی

в 48, т 3, в 53

- ار رمیں read آفرس T and B for من = مو , which is unsatisfactory Cf the rubā'ī of Hafiz, beginning 'When thou art absent I weep more than a taper'
- 1 2 که اوسوحته = دو سرته, and both the other texts have چمین for په این nobbing the line of its interrogative form
  - شب The other texts restore سب سورم = شو سوحم 13
  - ا 4 The other texts have چنین for حنون

53.

دیده اشکم ره ژگان در آدو دده محل امیدم بی در آدو دیده در کدم تعهائی سو و رو، حسیدم دا که عمرم در سر آدو

Р 32, т 8, н 33

- ا ا B reads موكان.
- ' my tree of life کیدم T reads حیام
- ا ا ش = شو T reads شب عمر T reads شب ا 'all my life'
  - as in 1/2 که عمرم, as in 1/2

## 54.

دلا بوشم رهجرت حامةً ديل كشم دار عمت حون حامة در ددل دم از مهرت ردم همجون دم صدح ار بن دم تا دم صور سراديل

в 28, н 10

This quatrain may have suffered severe emendation, but, as it is, it is free from dialectal forms. Note the pun on of ('love' and 'sun') in 1.3. Compare 1.1 with the lines introduced (from Faridu'd-Dīn 'Attār) by FitzGerald into his 'Omar Khayyām, 'The seas that mourn in flowing purple, of their Lord forlorn'

مدایم قال در آفر فانده در دی خم عدشم در از خون جگر نی دونت رندگی دادم بس از مرگت درا کر در سر حاکم گذر دی

в 31, и 47

The two texts are identical save for  $\mathcal{D}$  (B in 1 1 Compare Omar Khayyām, who inverts this sentiment (Cilcutta MS 16, FitzGerald's translation 92)

نا بر سر خاك من رسد محموری ار بوی شراب من شود مست و خراب

56.

دردست احل که نیست درمان اورا در شاه و وزدر هست فرمان اورا ساهی که جعکم دوش کرمان میخورد امرور همین خوردد کرمان اورا

ms 25

It will be observed that this quatrain, which has a ring of 'Omar Khayyām rather than of Bābā Ṭāhir, is

in pure Persian, and I have only found it in the MS no vii.

ll 3 and 4 Note the play upon the word کرمان, which means in 1 3 the town of Kirmān, and in 1 4 is the plural of مرم 'a worm' A precisely similar distich occurs in the first chapter of the Būstān of Sa'dī

طمع کرده نودم که کرمان حورم که ناگه حجوردند کرمان سرم

I had a desire to conquer Kirmān, When suddenly the worms devour me

And Firdawsī also makes use of the same word-play in his account of the Great Worm of Haftawad, from which, according to him, Kirman derived its name

57.

سیه محدم که محدم سر نگون نی نوه روژم که رورم وارگون نی شدم خار و حس کوه محبّبت ر دست دل که نا رب عرق خون نی

в 40, н 51

ار آبروری که مارا آفرندی نغیر از معصیت از ما چه دندی خداوندا محق هشت و حارت ر مو نگد، شدر دندی نه دندی

т 14, в 55, п 58

- حیری بدندی has ار ما چه دندی T for
- 1 3 Interally, 'by the faith of the Eight and Four,'
  se the Twelve Imams of the Faith
- sign of the dialect, and is probably an emendation of the scribe. The whole quatrain is probably spurious M. Huait appends a note—'A proverbial expression. Oriental wisdom teaches that it is sometimes dangerous to have seen an escaped camel', and cites the apologue of Zadig and the horse of the King of Babylon. He evidently was unacquainted with the Turkish proverb (which has equivalents all over Asia), 

  let a construct the apologue of the King of Babylon. He evidently was unacquainted with the Turkish proverb (which has equivalents all over Asia), 
  let a construct the apologue of the first a black camel which kneels at everybody's door' The quatrain is merely an address to God pleading for a longer life

عم دوران نصیب حان ما نی ر درد ما وراغت کیمیا نی رسه آخر ندرمون درد هر کس دل ما نی که درمونش فنا نی

в 39, н 50

Identical save that B rostores برسد in 1 3, and نرمان in 1 3 and 4 , ه نی as before

60.

یشم واشم اربن عالم بدر شم بشم ار چین و ماچین دیربر شم بشم ار حاحیان حج بپرسم که این دیری بسه یا دیرتر شم

в 27, н 14

The texts agree in this quatrain, and the only dialectal peculiarities are the elimination of the بن in مَوْم all through, and the form بست in 1 4, in which s = 1 (Pers دور for دبر مساست), and دبر for دبر است

نکار تاره خیر مو کحائی مجشمون سرمه ربر مو کحائی بفس بر سینهٔ طاهر رسیده دم رفتن عزیر مو کحائی

в 57, н 59

B restores the Persian الله الله الله all through, and in 1 2 جشمان 10 In 1 3 we find the common idiom for the point of death. Cf. 'Omar Khayyām (Whinfield's text, no. 134) چون حان عان (Gulistān, chap 1 16) بلت آمد بسی حان (et passim), et passim

62.

ته که با حوایدهٔ علم سموات به که با بردهٔ پی در حرابات ته که سود و ربان حود بذوبی بمردون کی رسی هیهات هیهات

в 54, т 13, н 1

1. 2 T has s, for پسی, giving the equivalent 'made thy way' for 'set thy foot' (in the tavern)

- ا عدری = the Persian دادی, in which amended form we find it in B and T
- ا مردن (Pers) مردن. B and T begin the line giving us the more mystic 'friends (of God)' for the vaguer 'mankind'

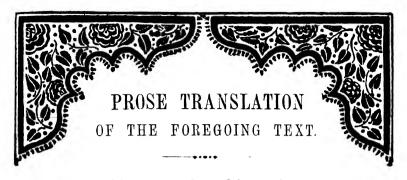
The poet wishes to convey that if a man has neither the self-denial of asceticism nor the courage of his contrary convictions, he is not fit to be admitted among men of decided character.



#### THE

# LAMENT OF BĀBĀ ṬĀHIR

PROSE TRANSLATION



Note—In the following translation I have endeavoured to offer a certain measure of ordinary English expression. Where the precisely literal signification has suffered eclipse, it has been restored in the notes. The notes appended to the foregoing text must also be referred to when characteristic Oriental images occur in this translation.

1.

Happy are they who live in the sight of Thee,<sup>1</sup> Who hang upon Thy words,<sup>2</sup> and dwell with Thee, Too frail to approach, I see Thee from afar, And seek the sight of those that see Thee ever.<sup>3</sup>

2

Without Thee in the Garden, Lord, may no rose bloom, Or, blooming, may none taste its sweet perfume, So, should my heart expand when Thou art not nigh, 'Twere vain! my heart's grief naught could turn to joy.<sup>4</sup>

<sup>&</sup>lt;sup>1</sup> Lit. who see Thee always <sup>2</sup> Lit who talk with Thee

 $<sup>^{8}</sup>$  Lit Though I have not strength (a foot) to come and see Thee, I will go and see those who see Thee

<sup>4</sup> Let If, without Thee, the heart smiles and opens its lips (in laughter), may it never wash its cheek from heart's blood.

Happy are they indeed whose Friend is God, Who, giving thanks, say ever, "He is God'"; Happy are they who always are at prayer, Eternal Heaven is their just reward.<sup>2</sup>

4.

That phrase, "They said 'Yes'" fills me with alarm, I bear more sins than does a tree bear leaves; When, on the last day, "They-that-read-the-Book" shall read,

I, bearing such a record, will hang my head.

5.

Lord! who am I, and of what company? How long shall tears of blood thus blind mine eyes? When other refuge fails I'll turn to Thee, And if Thou failest me, whither shall I go?

<sup>&</sup>quot; Whose (constant) occupation is the reciting of the Hamd and the Ikhlās," ie the Sūratu'l-Fātiha, the first chapter of the Qur'ān, beginning المحد الله "Thanks be to God," and the Sūratu'l-Ikhlās, the 112th chapter of the Qur'ān, beginning قل هو الله احد Say He is one God"

<sup>&</sup>lt;sup>2</sup> Lit Their market, i.e. the market in which their wares find acceptance

Homeless as I am, to whom shall I apply? A houseless wanderer, whither shall I go? Turned from all doors, I come at last to Thee, If thy door is denied, where shall I turn?

7.

If Thou killest me miserably—whom fearest Thou?

And if Thou driv'st me forth abject—whom fearest
Thou?

Though a half-hearted thing, I fear none, Thy heart is the two worlds—whom fearest Thou?

8.

Drunkards and drunk though we be, Thou art our Faith,<sup>1</sup>

Unstable, weak though we be, Thou art our Faith, Though we be Muslims, Guebres, Nazarenes, Whate'er the Outward Form,<sup>2</sup> Thou art our Faith.

\_\_\_\_\_\_

<sup>1</sup> Perhaps we should read instead of المان "faith," إلمان "quarter" or "mercy," in which case the lines would end, "(we ask) quarter from Thee"

<sup>&</sup>lt;sup>2</sup> Let. In whatsoever faith (or sect) we be, &c

He who has suffered grief knows well its cry, As knows the Assayer<sup>1</sup> when gold is pure; Come then ye Burnt-in-Heart, chaunt we laments,<sup>2</sup> For well we know what 'tis to Burn-in-Heart.<sup>3</sup>

#### 10.

When o'er the Garden wall the branches hang, The garden's keeper suffers ever bitter grief, They must be cut back, even to the roots, Even though pearls and rubies be their fruit.

## 11.

Briar and thorn beset thy way, O Heart, Beyond the Dome of Heaven is thy road;<sup>4</sup> If thou art able, then thy very skin Cast off from thee, and lighten thus thy load.<sup>5</sup>

<sup>1</sup> Lit the Crucible

<sup>&</sup>lt;sup>2</sup> Let let us lament together

<sup>&</sup>lt;sup>3</sup> Lit For he whose heart is burnt knows the condition of the Burnt-in-Heart

<sup>4</sup> Lit Thy passage must be over the Zenith of Heaven

<sup>&</sup>lt;sup>5</sup> Lit If it comes from thy hand (i.e. if thou canst), cast off thy skin, so that thy load may thus be a little less.

Come, O ye Burnt-in-Heart, let us gather round, Let us converse, setting forth our woes, Bring scales, make trial of our weight of woe, The more we burn, the heavier weighs our grief.<sup>1</sup>

## 13.

O Burnt-in-Heart, come ye and mourn with me,
Mourn we the flight of that most lovely Rose;
Hie we with the ecstatic Nightingale to the RoseGarden,
And when she ceases mourning,<sup>2</sup> we will mourn.

#### 14.

A falcon I! and, as I chased my prey, An evil-eyed-one's arrow<sup>3</sup> pierced my wing; Take heed ye Heedless! wander not the heights,<sup>4</sup> For, him who heedless roams,<sup>5</sup> Fate's arrow strikes.

\* \* \*

<sup>&</sup>lt;sup>1</sup> Lat. the heavier will we weigh (i.e the greater will be our honour)

<sup>&</sup>lt;sup>2</sup> Lit And though she mourn not

<sup>&</sup>lt;sup>3</sup> This might also mean "A black-eyed beauty's arrow," which is probably correct

<sup>&</sup>lt;sup>4</sup> Let feed (pasture), not on the heights.

<sup>&</sup>lt;sup>5</sup> Lit. feeds (grazes)

My horse said yesterday to me. "There is no doubt "But that your stable is a coign of Heaven; "Here is not grass nor water, straw nor grain, "Tis fit for Angels, not for beasts like me!"

16.

'Tis Heaven's whim to vex me, and distress,<sup>2</sup>
My wounded eyes hold ever briny tears,
Each moment soars the smoke of my despair to heaven,
My tears and groans fill all the Universe.<sup>3</sup>

#### 17.

O Lord! this heart of mine afflicts me sore,<sup>4</sup> I weep<sup>5</sup> this heart of mine both day and night; Often I grieve but for my grief; O Some-one Rid me of this heart that I may be free.<sup>6</sup>

<sup>&</sup>lt;sup>1</sup> This is ascribed to Bābā Ṭāhir in my MS, but I think it is an importation. It is neither in his style or language

 $<sup>^2</sup>$  Let 'Tis through the mischief-working of Heaven's Wheel that

<sup>&</sup>lt;sup>3</sup> Lit My groaning body and my tears reach even unto Samak (i.e. the Fish that in the Muhammadan cosmogony supports the whole world, here meant to symbolize the deepest depths of ocean).

<sup>&</sup>lt;sup>4</sup> Lit O Lord ' so afflicted am I by this heart

<sup>&</sup>lt;sup>5</sup> Lit. I am in torment through this heart of mine, &c

<sup>&</sup>lt;sup>6</sup> Let for I am weary of it Vide also the note on p. 32.

By day and night the desert is my home, By day and night inine eyes shed bitter tears, No fever rocks me, I am not in pain, All I know is that day and night I grieve.

## 19.

O wicked, wanton, wastrel heart of man,<sup>1</sup> When the eyes sin the heart must bear the doul<sup>2</sup>: If the eyes never saw a lovely face, How would the heart e'er know where beauties are?

## 20.

Beneath the tyranny of eyes and heart I cry, For, all that the eyes see, the heart stores up: I'll fashion me a pointed sword of steel, Put out mine eyes, and so set free my heart.

#### 21.

Mine is a heart that has no health in it,
Howe'er I counsel it, it profits not,
I fling it to the winds, the winds will none of it,
I cast it on the flames,—it does not burn.<sup>3</sup>

<sup>&</sup>lt;sup>1</sup> Let A plague is the heart, a plague, a plague.

<sup>&</sup>lt;sup>2</sup> O<sub>1</sub>, "The eyes see, and the heart is afflicted (with love)

<sup>3</sup> Let 1 does not smoke.

I am that wastrel called a Kalandar, I have no home, no country, and no lair,<sup>1</sup> By day I wander aimless o'er the earth, And when night falls, my pillow is a stone.

23.

What blundering Moth in all the World like me? What madman like me in the Universe? The very Serpents and the Ants have nests, But I—poor wretch—no ruin shelters me.

24.

The Meadow of my Thought grows naught save grief, My Garden bears no flower save that of woe; So arid is the desert of my heart, Not even the herbage of despair grows there.

25.

My heart is dainty as a drinking cup, I fear for it whene'er I heave a sigh; It is not strange my tears are as blood, I am a tree whose roots are set in blood.

<sup>&</sup>lt;sup>1</sup> Let anchor (1 e settled abode).

If single were my grief, what should I care?<sup>1</sup> If small my sorrow were, what should I care? Call to my couch my lover or my leech, If either one were nigh what should I care?

27.

With wailing plaint my heart is like a flute, The grief of losing thee is ever at my heels; Till the Last Day am I consumed with grief, And when that Day shall be, God only knows.

28.

'Tis Spring! in every garden roses bloom,
On every bough a thousand nightingales;
There is no mead where I can set my foot,
Pray there be none more Burnt-in-Heart than I.

1 Let. what (harm) would it be?

I am the ocean poured into a jug,<sup>1</sup>
I am the point essential to the letter;
In every thousand one greater man stands out,<sup>2</sup>
I am the greater man of this mine Age!

30.

A Phoenix I, whose attributes are such That when I beat my wings, the World takes fire, And should a Painter limn me on a wall, Mine Image being there would burn the house.

31.

If my Sweetheart is my heart, how shall I name her? And if my heart is my Sweetheart, whence is she named? The two are so intimately interwoven that I can no longer distinguish one from the other.

I I e an infinite soul in a finite body Cf the passage in the Prologue to Book I of the Mathnawi of Jalālu'd-dīn Rūmī "If thou pourest the ocean into a jug, how much will go into it? But one day's portion"—

گر برنری حر را در کورهٔ چند کنچد قسمت یك رورهٔ

<sup>&</sup>lt;sup>2</sup> Lit in stature (upright) like an Alif (i.e. the Persian letter | "a").

If the mood takes me to seek my Loved One's face, Restrain me not, my heart is thrall to her; Ah, Camel-man, for God's sake haste not so! For I am a laggard behind the Caravan

33.

The picture of thy Beauty, Love, quits not my heart, The down, the mole, Love, on thy cheek I see alway, <sup>2</sup> I'll knit my lashes close, o'er wrinkled eyes, That, weeping, thine image ne'er can leave me, Love.<sup>3</sup>

34.

To-night I can do nought but weep and wail, To-night I am impatient, conscienceless;<sup>4</sup> Last night one hour seemed passing sweet to me, To-night 'twould seem, I pay for last night's joy.

<sup>&</sup>lt;sup>1</sup> Lit. I am the thrall of my heart

<sup>&</sup>lt;sup>2</sup> Lit The image of thy down, thy mole, Love, will not depart.

<sup>&</sup>lt;sup>3</sup> Let. That (though) blood (i.e. bitter tears) pour forth, thine image may not go forth.

<sup>4</sup> Lit beside myself

More than a thousand hearts hast thou laid waste, More than a thousand suffer grief for thee, More than a thousand wounds of thine I've counted, Yet the uncounted still are more than these.

36.

Subdue the glories of thine hyacinthine hair, Wipe the tears of blood from thy narcissus-eyes; Why robb'st thou me of the Sun—which is thy love? Day passes quick, bring not the night too soon!

37.

O heart of Stone, thou burnest not for me,<sup>2</sup> That stone burns not, is not, indeed, so strange; But I will burn till I inflame thy heart, For fresh-cut logs are difficult to burn alone.

Do not disorder (or make curly) thine hyacinthine hair, Do not dim with blood-stained tears thy drunken narcissus-eyes Thou art bent on cutting off thy love from me, Time will cut it off—do not hasten on

<sup>&</sup>lt;sup>1</sup> Let. The oriental imagery of this verse is hard to render. It might be translated

Lit "O stony-hearted one, thou pitiest me not"

My heart is giddy and distraught for love of thee, And tears in torrents flood my beating eyes, <sup>1</sup> How like a new-cut log are lovers' hearts, Whilst one end burns, the other bleeds its sap.

39.

Without thee my heart has no moment's peace, And if I see thy face my grief has fled; If all men had a share in my heart's grief, No heart in all the world but would be sad.

#### 40.

Thy tangled curls are scattered o'er thy face, Mingling the Roses with the Hyacinths; But part asunder those entangled strands, On every hair thou'lt find there hangs a heart.

## 41.

O may thy sunny face grow brighter yet, May thy love's arrow split my heart in twain; Knowest thou why thy cheek's mole is so black? All things become burnt black close to the sun!

Let It I so much as strike my eyelashes together a torrent arises

The breeze that played amid<sup>1</sup> thy curling locks Is sweeter far than hyacinths to me; All night I pressed thy picture on my breast,<sup>2</sup> At dawn my bed gave forth a scent of roses.

## 43.

With two strands of thy hair will I string my rebāb,
In my wretched state what canst thou ask of me?

Seeing that thou hast no wish to be my Love, Why comest thou each midnight, in my sleep?

## 44.

O thou whose sweet soft eyes the *surmch* shades, O thou whose slender figure rends my heart, O thou whose musky ringlets cluster on thy neck, Why passest thou unheeding?—art thou dumb?

<sup>1</sup> Let comes from the roots (or 'side') of thy, &c

<sup>&</sup>lt;sup>2</sup> Or, "All might I clasped thine image (phantom) to my breast"

Love to be sweet must be reciprocal, Love unrequited maketh sick the heart; If Majnūn's heart was desperate for love, The heart of Leila was more desperate still.

## 46.

Come and illume my chamber for one night,
Keep me not wretched by thine absence from me;
By the two arcs that are thine eyebrows' curves, I swear
Since thou'st forgotten, Grief only shares my bed.

# 47.

Art thou a lion or leopard, O Heart, O Heart, That thou warrest ever with me, O Heart, O Heart, Fall thou into my hands; I'll spill thy blood, To see what colour it is, O Heart, O Heart!

## 48.

My Beautiful! thou hast my heart and soul, Thou hast mine inner and mine outer self; I know not why I am so very sad, I only know that thou hold'st the remedy.

<sup>&</sup>lt;sup>1</sup> Let. Do not leave me in the affliction of the day of separation.

Comest thou thyself? I will cover thee with caresses, Comest thou not? for thine absence will I sorely grieve.

Be thy sorrows<sup>4</sup> what they may, lay them upon my heart,

And I will either die of them, or be consumed by them, or bear them bravely.

#### 50.

Seven days the anemones last upon the heights, On river-brink the violets last seven days; From town to town will I proclaim this truth, "But seven days can rosy cheeks keep faith!"

## 51.

Grieving for thee my heart is ever sad, A brick my pillow, and my couch the earth; My only sin is loving thee too well: Surely not all thy lovers suffer so?

<sup>1</sup> Let If thou comest, by thy life I will, &c

<sup>&</sup>lt;sup>2</sup> Lit. And if thou comest not.

<sup>3</sup> Let. will I melt

<sup>&</sup>lt;sup>4</sup> I.e the pains thou canst inflict.

A taper I, whose flame sheds waxen tears,<sup>1</sup> Are not the tears from burning hearts the same? All night I burn, throughout the day I weep, Such days and nights are all on thine account.

53.

When thou'rt away mine eyes o'erflow with tears, Barren the Tree of Hope when thou'rt away; Without thee, night and day, in a solitary corner, I sit, till life itself come to an end.

54.

O Heart! I mourn in purple for thy flight, I bear my grief as the train-bearer bears the train; As the dawn boasts the rising Sun, boast I thy love, Henceforth till Israfil shall sound his trump.

<sup>&</sup>lt;sup>1</sup> Lit whose tears are of fire. Cf the verse of Jamāl'ud-dīn Salmān quoted by Sir Gore Ouseley ("Biographical Notices of Persian Poets," London, 1846) beginning

همع خود سوخت هب دوش دراری

<sup>&</sup>quot;Last night the taper consumed itself weeping sorrow" (at our separation)

Full is my heart with fire and mine eyes with tears, Brim full the vessel of my life with grief; 1 But dead, I should revive with thy perfume, If haply thou shouldst wander o'er my grave.

56.

Fate is an ill that no one can avert, It wields its sway alike o'er Kings and Viziers; The King who yesterday, by his rule, devoured Kerman Becomes to-day himself the meat of worms.<sup>2</sup>

57.

Black is my lot, my fortune's overturned,<sup>3</sup>
Rumed are my fortunes, for my luck is brought low;<sup>4</sup>
A thorn, a thistle I, on the Mountain of Love,
For my heart's sake.<sup>5</sup> Drown it in blood, O Lord!

<sup>1</sup> Lit. with my heart's blood

<sup>&</sup>lt;sup>2</sup> Observe the note to the text on page 59

<sup>3</sup> Lit. topsy-turvy

<sup>4</sup> Lit. overturned

<sup>&</sup>lt;sup>5</sup> Lit. By my heart's doing.

Since that First Day when Thou createdst us, What hast Thou seen in us save frowardness? Lord! by the Faith of Thy blest Twelve Imams Forget Thou seest for us the Camel of Death.

59.

The Age's grief is our Soul's portion here, To free our Souls from care needs magic<sup>1</sup> art; To all, at last, comes remedy for grief, Annihilation cures all hearts at last.<sup>2</sup>

60.

I go, I depart, I leave this world of ours, I journey beyond the furthest bounds of Chīn,<sup>3</sup> And, journeying, ask Pilgrims about the Road, "Is this the End?<sup>4</sup> or must I journey on?"

<sup>&</sup>lt;sup>1</sup> Lit alchemy

<sup>&</sup>lt;sup>2</sup> Let It is (only) our heart whose (sole) remedy is annihilation

is supposed to mean "China and Manchuria."

<sup>4</sup> Lit Is this distance enough?

My new-born Vision of Beauty, where art thou? Where art thou with thy *surmeh*-shaded eyes? The Soul of Tāhir struggles to be free, And, at this Supreme Moment, where art thou?

62.

O man who ne'er hast studied Heavenly Lore, Nor set thy foot within the Tavern-doors, Thou knowest not what thou hast escaped or gained; How shalt thou come among the Elect? Alas!

<sup>&</sup>lt;sup>1</sup> Lit Breath (of Life) has come to Tāhir's bosom.

Just as it is time to depart (die) Where art thou, O
my dear one <sup>1</sup>

